



# VEGA

*Catalog of*

Tenor Banjos  
Plectrum Banjos  
Regular Banjos  
Mandolin Banjos  
Guitar Banjos



THE VEGA CO.

155 COLUMBUS AVE. - - - BOSTON, MASS.





# *The Vega Company* *Inc.*



*Manufacturers of Musical Instruments*

155 Columbus Avenue

Boston, Massachusetts, U.S.A.





## BANJOS and BANJOS

SOME years ago one could write and talk about the Banjo and be easily understood, as it was the regular long neck five string melody or harmony banjo with fifth peg on the side that was always referred to.

For a generation and more it has been going slowly through a state of evolution from a very crude affair to the modern Banjo of to-day with its beauty of design, perfection of detail and wonderful vibrant and penetrating tone quality. In the lands of many capable players the instrument is making Banjo History in the Musical World. How many know that the Banjo is the only original American musical instrument?

The Banjo for years has always been a most popular instrument for concert and stage use. About eight years ago with the advent of the modern dances, Orchestra leaders attracted by the Banjo tone began to use Mandolin Banjos in their Orchestras. It was soon manifest that the Banjo was the instrument that puts a snap and life into the modern dance orchestra which could not be supplied by any other instrument.

It was not long, however, before the advantages of the Tenor Banjo with its longer scale and larger head, giving it three times more volume of tone, became manifest. This has resulted in a demand for Vega Tenor Banjos that far exceeds the supply, although facilities for manufacturing are being increased all the time.

Guitar players will find the Guitar Banjo with its wonderful volume of tone a splendid instrument for orchestra or club work, when played with a thumb guitar pick or a shell Tenor Banjo pick.

Another Banjo destined to be popular is the Plectrum Banjo. This is a modification of the regulation Banjo, obtained by omitting the fifth peg on the side so that a player of the long neck Banjo wishing to have an instrument exclusively for pick playing will find this an ideal instrument. This instrument is not catalogued but is made up in the celebrated Whyte Laydie and Tu-ba-phone styles.

Banjo players after passing their examinations are now recognized members of the Musicians Union in all parts of the country, and owing to the demand for their favorite instrument receive a higher remuneration than others.

Players of Band Orchestra instruments are constantly writing for information about the Banjo and it is for this reason that we have given the above brief remarks on a subject on which volumes could be written.

The Vogue of the Banjo in the orchestra has gone far beyond the expectations and predictions of its admirers. Those who have outfitted their orchestras with Banjos have reaped a substantial benefit financially as the result of their foresight. Many new players have been developed as a result of the great popularity of the Banjo in the orchestra. Many of these have come from the professional and amateur ranks of players of other instruments. Those who are able to play more than one instrument are in constant demand.

At all leading social events, receptions and concerts the Banjo tone is demanded in the orchestra. Those who looked ahead and saw the drift of events have profited materially. Violinists and others find it difficult to obtain engagements unless they can double on the Banjo, Mandolin-Banjo, Tenor, Cello or Guitar-Banjo. The player who makes the Vega his choice is assured of the right musical start. No player should handicap himself with an inferior instrument.

"It is doubtful if any musical instrument has the hold on an audience that is evidenced by the ever popular violin, but a Southern dealer believes that with a certain class the good old banjo, played with lots of pep and dash is even a more powerful agent. Of a certainty there is nothing that will get one's feet shuffling like the rhythm of a Banjo.

The hold on the dancing public of this popular string instrument is being more and more realized, and it is a poor Jazz Orchestra that is not equipped with at least one Banjo. It seems to give just the needed swing to the music that carries out the beat of the trap drummer.

There is also a real opportunity for the Banjo player in the concert field. While the instrument may not be looked upon as quite so dignified as the violin, the pleasing harmony which can be drawn from it is unquestioned. An easy selection, with a good swing and a catchy melody, well played, will surely make a greater hit than a high class number indifferently performed. In fact, Banjo players who confine their efforts entirely to popular numbers and who always "bow out" to heavy applause are more numerous, especially on the Vaudeville stage, than are those who attempt heavier selections.

There is a real field for public performers on the Banjo and the charm of the instrument cannot be denied."

—THE MUSIC TRADES.



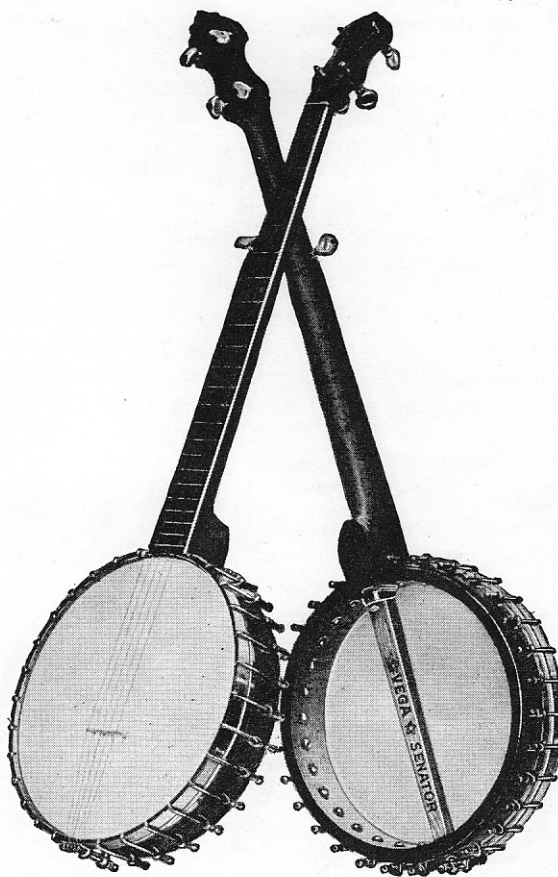


## *Vega Regular Banjos*

THE popularity of the Banjo in Orchestra has induced many Musicians, Players, of the regular established, so-called legitimate Orchestral Instruments, to become Banjoists.

Many who double on instruments in this way have found the Musical possibilities of the Vega Banjo a revelation.

Vega Instruments are used by most all of the best players of to-day.



*Style Senator.*

**N**ECK. Mahogany neck, 3-16 inch ebonized maple fingerboard, both sides fiberloid bound, 22 nickel silver frets, giving range of three octaves, pearl position marks, French polished.

**R**IM. Laminated maple rim, spun nickel silver top band over one-quarter inch steel wire for head to rest on, nickel plated, 28 brackets, hexagon nuts and steel wires, nickel plated, heavy brass grooved top hoop, nickel plated, bottom edge of rim, hand ebonized, outside edge bound with fiberloid, mahogany finish.

**T**RIMMINGS. Patent pegs, No-Knot tail piece, true strings; Rogers head, water-proofed, fitted with square brass wire to prevent slipping.  
Size. 19 inch neck, 10 $\frac{3}{4}$  inch rim.





## *Vega Regular Banjos*



MANY of the readers of this page may think the good old-fashioned Banjo has taken a back seat, but we can assure you that such is not the case. The demand for the regular Banjo has grown steadily on the higher grade line. There are more effective ways of playing the regular Banjo than on any other instrument. For home playing, concert and stage use it is in a class by itself.

### *Style Regent.*

**N**ECK. Seasoned white maple neck reinforced with narrow black strip extending through center of neck to fingerboard to prevent warping, 3-16 inch ebonized hard maple fingerboard, bound with white fiberloid, 22 nickel silver frets, giving a range of three octaves, pearl position marks, natural finish, French polished.

**R**IM. Heavy laminated maple rim, spun nickel silver top over one quarter inch steel wire for head to stretch over, nickel plated, 28 brackets, hexagon nuts, and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim hand ebonized and bound outside with fiberloid, natural finish.

**T**RIMMINGS. Patent pegs, No-Knot tail-piece, true strings, Rogers head, waterproofed, fitted with square brass flesh wire to prevent slipping.

Size. 19 inch neck, 10 $\frac{3}{4}$  inch rim.

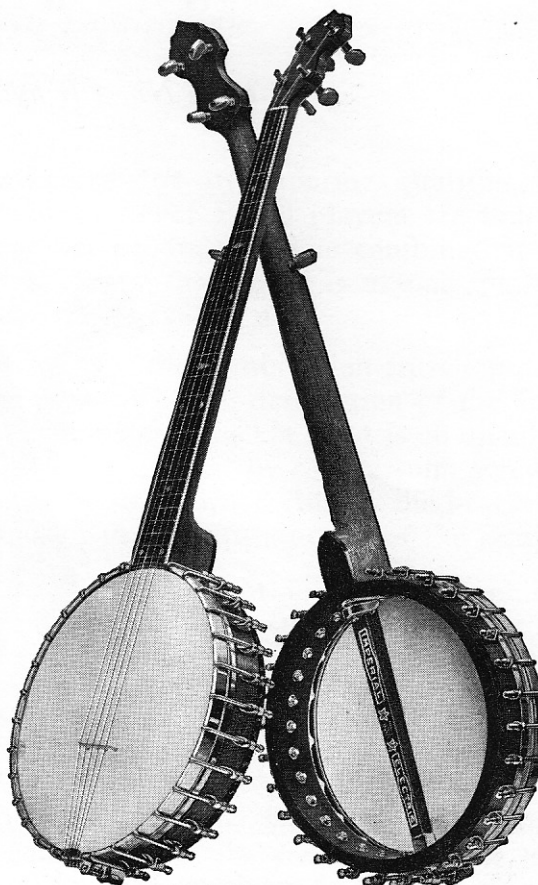




## *Vega Regular Banjos*

THE patented features of this instrument are a distinct advance in the development of the Banjo. By the insertion of the metallic truss between the wood rim and large steel wire, spinning over them a band of nickel silver, durability and solidity are produced, not obtainable in ordinary banjo construction.

The result is a volume of tone that is at once powerful and sweet and of a full round tone quality, which is very noticeable, especially in the upper register.



PATENTED 1908.

### *Style Imperial Electric.*

NECK. Mahogany neck, 3-16 inch ebonized hard maple fingerboard, fiberloid bound, 22 nickel silver frets giving a range of three octaves, pearl position marks, French polished.

RIM. Heavy laminated maple rim, patent combination spun nickel silver top over steel wire and electric truss, metal parts nickel plated, 28 brackets, hexagon nuts and steel wires, nickel plated, bottom edge of rim hand ebonized, outside edge bound with fiberloid, mahogany finish.

TRIMMINGS. Patent pegs, sure-grip tail-piece, true strings, Rogers head, waterproofed, fitted with square brass wire to prevent slipping.  
Size. 19 inch neck, 10 $\frac{3}{4}$  inch rim.

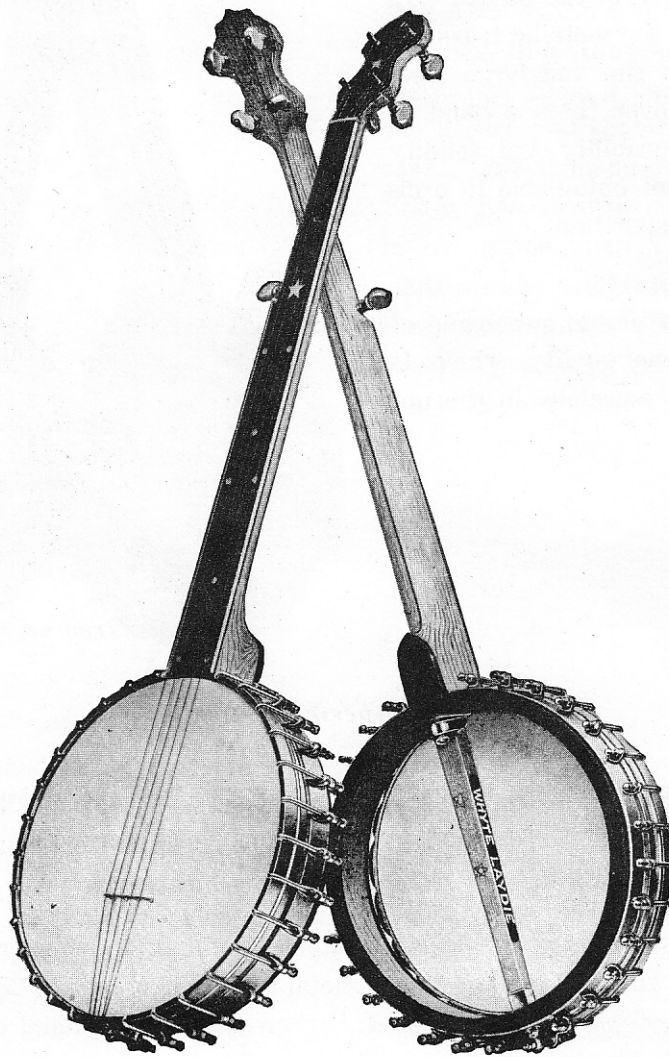




## *Vega Regular Banjos*

*Style No. 2 Whyte Laydie Banjo.*

PATENTED 1908.







## *Vega Regular Banjos*

*Style No. 2 Whyte Laydie Banjo.*

PATENTED 1908.

**T**HIS celebrated instrument is known for its superior qualities by Banjoists in all parts of the world wherever Banjo players are found. It is guaranteed the finest Banjo yet produced. The combination of wood and metal has been calculated so finely that there is a tone quality and carrying power produced which is a marvel to all.

Added to this are the patented features of the combination truss top and patent bracket band. The former is described in the description of the Imperial Electric Banjo on page five. The patent bracket band is an annular band to which the brackets are ingeniously fastened by countersunk screws, doing away with the boring of holes through the wood rim for the brackets, thus giving the rim its complete value for the tone production of the Banjo.

These patented features are a pronounced benefit to the tone quality of the instrument and a distinct advance in Banjo construction.

**N**ECK. Seasoned white maple neck, reinforced with narrow black strip extending through center of neck to fingerboard to prevent warping, 3-16 inch genuine ebony fingerboard, 22 nickel silver frets, giving a range of three octaves, pearl position marks, natural finish, French polished.

**R**IM. Extra heavy seven lap laminated maple rim, combination truss top, details of which are described on the preceding pages in the description of the Imperial Electric Banjo, patent bracket band details of which are described above and illustrated on the opposite page, metal parts all best quality nickel plating, 28 ball end nuts, brackets, and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim hand ebonized, inside and outside edges fiberloid bound, natural finish.

**T**RIMMINGS. Non slip Grover patent Banjo pegs, Sure Grip tail-piece, true strings, selected Rogers head, waterproofed, fitted with square brass wire to prevent slipping.

Sizes. Regular size, 19 inch neck, 10 $\frac{3}{4}$  inch rim. Professional size, 19 $\frac{3}{4}$  inch neck, 11 inch rim. Professional size sent unless otherwise ordered.

*Mr. Musician, you have one of the greatest opportunities there is today by taking up the Banjo which is in such great demand. Give the public what they want, then you need not worry about your finances. Look over any line of effort, and when you suit the public, you will find it is the easiest road to success.*





## *Vega Regular Banjos*

*Style No. 7 Whyte Laydie Banjo.*

PATENTED 1908.







## *Vega Regular Banjos*

*Style No. 7 Whyte Laydie Banjo.*

PATENTED 1908.

**T**HE patented features of construction of the No. 2 Whyte Laydie Banjo as described and illustrated on the preceding pages are also embodied in the No. 7 Whyte Laydie Banjo. This instrument for tone, workmanship and artistic construction is the finest that can be made for the money. To those wanting the best it can only prove to be a pleasure and delight.

**N**ECK. Choice seasoned curly maple, hand carved, reinforced with black strip extending through to center of fingerboard to prevent warping, 3-16 inch genuine ebony fingerboard, bound with fiberloid, 22 nickel silver frets giving a range of three octaves, back of peg head veneered, extending down the neck, fingerboard, back and front of peg head and heel piece inlaid with fancy pearl designs, handsomely engraved, antique finish, French polished.

**R**IM. Extra heavy seven lap laminated maple rim, combination patent Electric Truss Top and patent bracket, same as on No. 2 White Laydie Banjo described on next preceding page, 28 ball end nuts, brackets and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim inlaid with fancy colored marquetry, inside and outside edges fiberloid bound, antique finish.

**T**RIMMINGS. Sure Grip tail piece, Non slip Banjo pegs, Grover patent, with beautiful pearl buttons and gold plated metal parts, true strings, selected Rogers head, waterproofed, fitted with square brass wire to prevent slipping.

Size.  $19\frac{3}{4}$  inch neck, 11 inch rim.

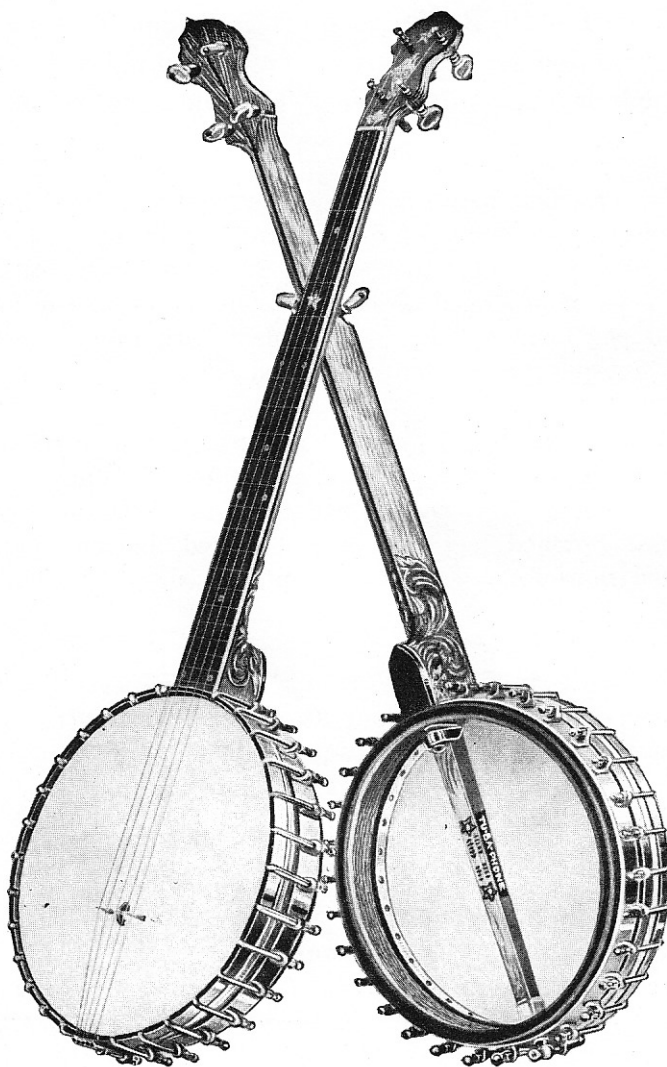
*Do you realize what great changes have taken place in the instrumentation of the modern dance orchestras? During the past five or six years the Banjo has come rapidly to the front and its wonderful penetrating crisp tone quality has the snap and pep necessary to meet the musical demands that the modern dance orchestra requires.*



## *Vega Regular Banjos*

*Style No. 3 Tu-ba-phone Banjo*

PATENTED 1908







## *Vega Regular Banjos*

*Style No. 3 Tu-ba-phone Banjo.*

PATENTED 1908.

**P**ATENTED features of the celebrated Tu-ba-phone Banjo. First, the Tu-ba-phone resonating tone chamber. On top of the wood rim is adjusted a square brass tube with sound holes at proper distances on the inside, a steel wire is set on top of this tube over which is spun a nickel silver band extending down the outside and just below the bottom edge of the tube. The spun steel wire and tube are welded together and finished in the highest quality of nickel plating.

Second, the patent Bracket Band. Illustrated and described in the details of the Whyte Laydie Banjo, pages ten and eleven, is also a part of the Tu-ba-phone construction. This instrument, our latest production, not only has the clear crisp tone quality and great carrying power of the Whyte Laydie but is more resonant, especially in the upper register.

**N**ECK. Mahogany carved neck, reinforced with black strip extending through to center of fingerboard to prevent warping, 3-16 inch genuine ebony fingerboard bound with white fiberloid, neat pearl design in peg head, pearl position marks in fingerboard, 22 nickel silver frets giving a range of three octaves, natural finish, French polished.

**R**IM. Extra heavy seven lap laminated maple rim with patent combination Tu-ba-phone top and patent Bracket Band as described above, and illustrated on opposite page, all metal parts finished in best quality of nickel plate, 28 special brackets, ball end hexagon nuts and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim hand ebonized, inside and outside edges bound with fiberloid, rim mahogany finish to match the neck.

**T**RIMMINGS. Sure Grip tail piece, Non-slip Grover patent Banjo pegs, true strings, selected Rogers head, waterproofed, fitted with square brass flesh wire to prevent slipping.

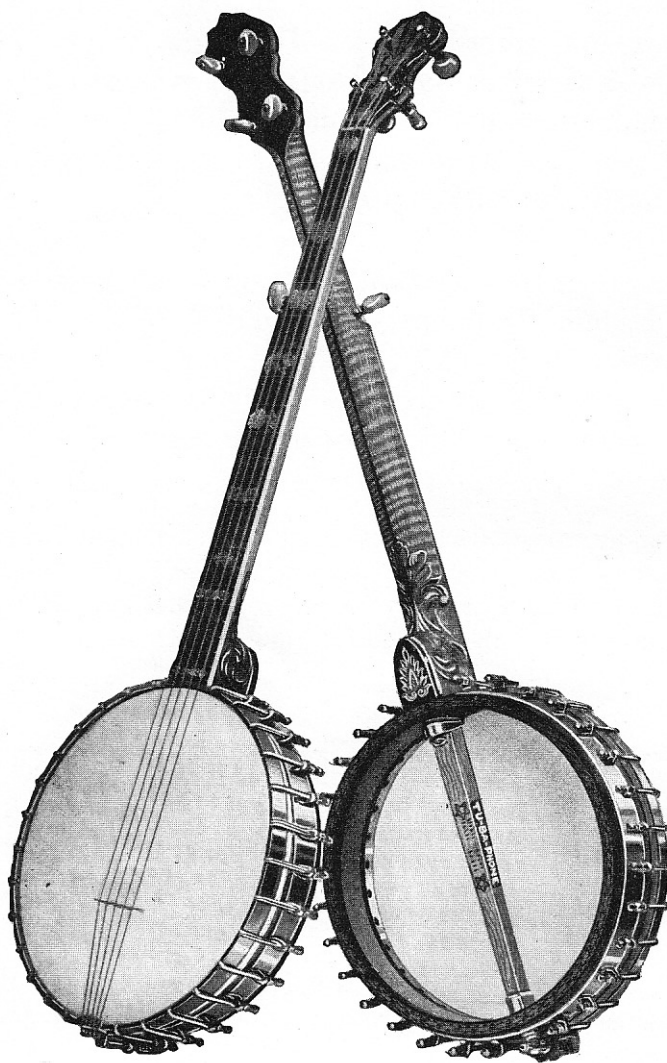
Size. Professional size, 19 $\frac{3}{4}$  inch neck, 11 inch rim, sent unless otherwise ordered.



## *Vega Regular Banjos*

*Style No. 9 Tu-ba-phone.*

PATENTED 1908.







## *Vega Regular Banjos*

*Style No. 9 Tu-ba-phone.*

PATENTED 1908.

**P**ATENTED features. The patented features of construction of the No. 3 Tu-ba-phone Banjo illustrated and described on pages ten and eleven are embodied in the No. 9 Tu-ba-phone Banjo. This splendid instrument is sure to arouse the enthusiasm of the most exacting connoisseur and Banjo critic. Besides being a work of Art it has the fine lines, proportions, workmanship and tone qualities that show the studied thought of the master maker.

**N**ECK. Choice seasoned curly maple hand carved neck, black veneer strip extending through center of neck to fingerboard, 3-16 inch genuine ebony fingerboard, bound with white fiberloid, 22 nickel silver frets, giving a range of three octaves, fingerboard inlaid with handsome pearl designs, engraved, back and front of peg head veneered and inlaid with fancy pearl designs, handsomely engraved, neck shaded finish like the work of an old master, French polished.

**R**IM. Extra heavy seven lap laminated maple rim with patented combination Tu-ba-phone Top and Bracket Band as described and illustrated on pages ten and eleven, metal parts best quality nickel plate, 28 special brackets, ball end hexagon nuts and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim inlaid with fancy colored marquetry, inside and outside edges fiberloid bound, rim shaded finish matching the neck, French polished.

**T**RIMMINGS. Kershner Unique Banjo tail-piece. The pressure of the strings on the bridge is regulated by a thumb screw, so that the tone is greatly increased, Non slip Banjo pegs, Grover patent, with beautiful pearl buttons, gold plated metal parts, set of true strings, best selected Rogers head, waterproofed, fitted with square brass wire to prevent slipping.

Size. Professional size, 19 $\frac{3}{4}$  inch neck, 11 inch rim sent unless otherwise ordered.

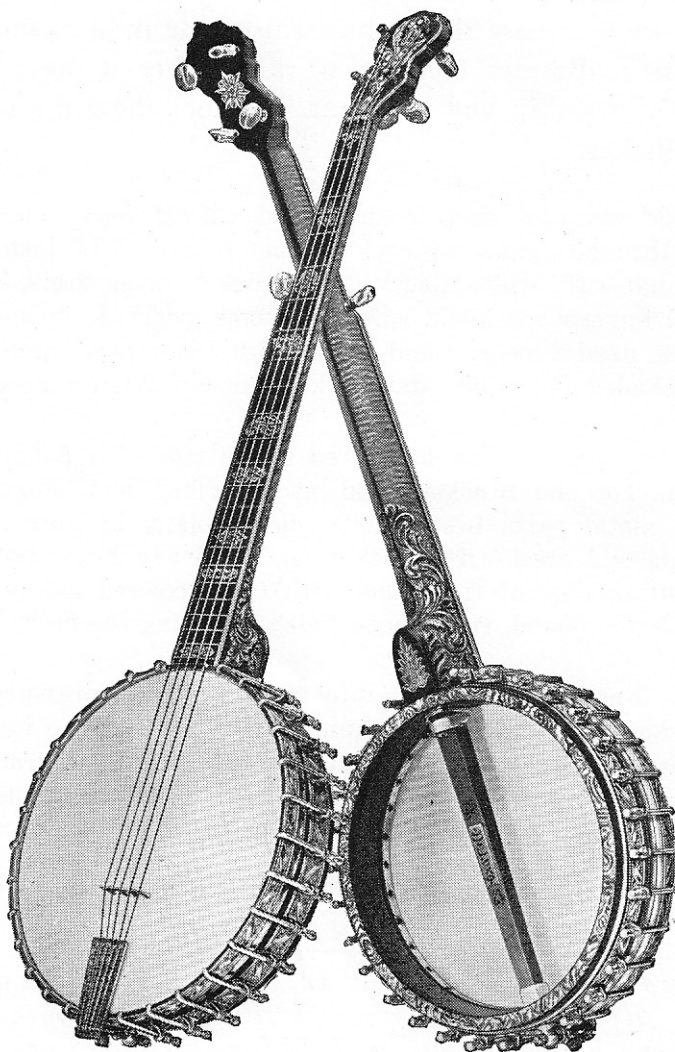
*Edward S. Rairdon, the well known Banjoist writes as follows: "Received Banjo, style M today. It is a beauty in looks and has a fine, big tone. More tone than any other Banjo I have ever played. There seems to be No Limit as to the forcing that this instrument will stand. I am now a Vega Booster for you in Louisville and other cities where I will appear."*



## *Vega Regular Banjos*

*Style De Luxe Tu-ba-phone*

PATENTED 1908







## *Vega Regular Banjos*

*Style De Luxe Tu-ba-phone.*

PATENTED 1908.

**T**HE patented features of construction of the No. 3 Tu-ba-phone Banjo illustrated and described on pages fourteen and fifteen are embodied in the De Luxe Tu-ba-phone Banjo.

In this splendid instrument we have produced the most beautiful and elegant conception of what can be made in a banjo, as its name implies it is a work of art. To the lovers of the Banjo Art desiring to own an exclusive instrument that will satisfy the most critical, we present the "Tu-ba-phone De Luxe."

**N**ECK. Choice seasoned beautifully figured curly maple neck, handsomely hand carved, black veneer strip extending through center of neck to fingerboard to prevent warping. 3-16 genuine ebony fingerboard bound with white fiberloid. 22 nickel silver frets, giving a range of three octaves, fingerboard inlaid with handsome pearl designs elegantly engraved, back and front of peg head veneered and inlaid with fancy pearl designs, handsomely engraved, neck antique finish like the work of an old master. French polished.

**R**IM. Extra heavy seven lap laminated rim lined with curly maple, patented combination Tu-ba-phone Top and patent Bracket Band, illustrated and described on pages fourteen and fifteen, combination Tu-ba-phone Top, gold plated, Bracket band and notched top hoop, elegantly hand engraved and gold plated, 28 steel hooks, 28 ball end nuts, quadruple silver plated, 28 special brackets, gold plated, bottom edge of rim inlaid with green pearl, making a most beautiful finish, inside and outside edges fiberloid bound, rim shaded finish to represent the work of the old masters, French polished.

**T**RIMMINGS. Handsomely hand engraved and gold plated Kershner Unique Banjo tail piece. With this tail piece the tone of the Banjo can be increased by regulating the pressure of the strings on the bridge, Non slip Banjo pegs, Grover patent, with beautiful pearl buttons, gold plated metal parts, gold plated and engraved De Luxe name plate on the dowel, triple bearing brace, end screw and dowel ferrule, silver plated. Best selection of Rogers calf skin head, waterproofed, fitted with square flesh wire to prevent slipping.

Size. Professional size, 11 inch rim, 19 $\frac{3}{4}$  inch.



## *Vega Plectrum Banjos*

*Style No. 2 Whyte-Laydie.*

PATENTED 1908.



*Four String Orchestra Banjos*

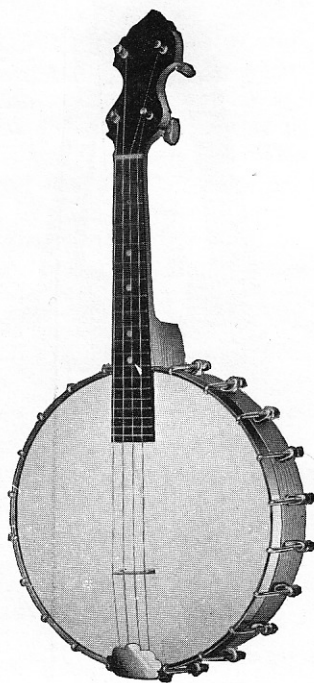
**T**HESE Banjos are made up in WHYTE LAYDIE and TU-BA-PHONE styles having regular long Banjo neck without short fifth string. Eleven or twelve inch rim.

Prices same as regular Whyte Laydie and Tu-ba-phone Banjos.

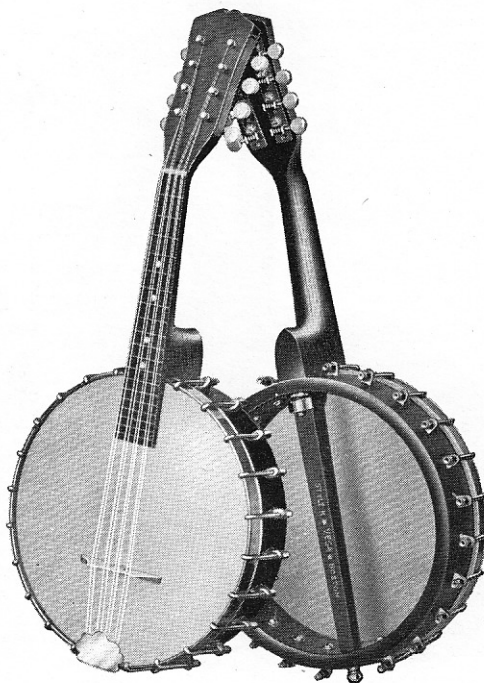




## *Vega Mandolin Banjos*



*(Four Strings.)*  
*Style K.*



*Style K Mandolin Banjo.*

**STYLES.** Any style of the eight string Mandolin Banjos as described and illustrated on the following pages can be had in the single or four string Mandolin Banjo. The eight string instrument is used more by Mandolin players. Although it has more volume of tone it does not cut through so much as the single string in a dance orchestra. An orchestra of seven or eight pieces should have two Mandolin Banjos, or one Tenor Banjo at least.

*Style K Mandolin Banjo.*  
*(Eight Strings.)*

**NECK.** Mahogany neck, extension ebony fingerboard, 19 nickel silver solid frets, filed and stoned to the correct level, then rounded and finished by hand to get a perfect fingerboard, pearl position marks, French polished.

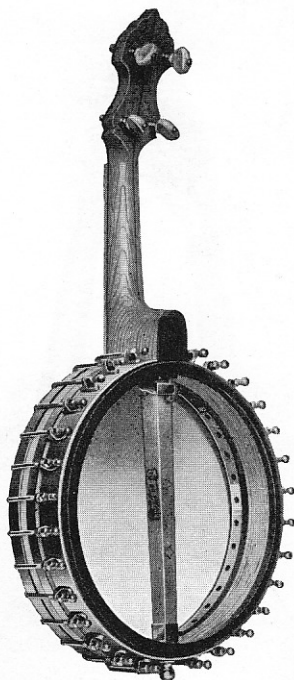
**RIM.** Laminated maple rim with nickel plated steel wire set in top for head to stretch over, 22 brackets, hexagon nuts and steel wires, nickel plated, nickel plated grooved top hoop, bottom outside edge rim bound with fiberloid, mahogany finish.

**TRIMMINGS.** Nickel plated machines and adjustable tail piece, selected calf skin head. Compensating bridge, strings adjusted to easy action.

Size. 10 inch rim, 7 inch neck.



## *Vega Mandolin Banjos*



(Four Strings.)  
*Style Tu-ba-phone.*



*Style Little Wonder Mandolin.*

**GENERAL** information. Violinists, Cornetists and players of other orchestral instruments will find the single or four string Mandolin Banjo the easiest to learn and play. Its strings are tuned and pitched the same as a Violin, being E, A, D and G. The Violinist will find that the left hand work on the fingerboard of the Mandolin Banjo is the same as the violin, so that he is immediately a master of the most difficult part of the work, that is, reading the music and control of the left hand. You will have to learn to use the oval pick, held between the thumb and first finger of the right hand. The tone is obtained by up and down strokes with the pick upon the strings.

### *Style Little Wonder Mandolin Banjo.*

(Eight Strings.)

**NECK.** Seasoned maple neck with black strip extending through center of neck to fingerboard, extension ebony fingerboard bound with fiberloid, 19 nickel silver hand finished frets, pearl position marks, French polished.

**RIM.** Extra heavy six lap laminated rim, nickel plated spun nickel silver top over one-quarter inch steel wire for head to rest on, 28 nickel plated brackets, hexagon nuts and steel wires, heavy brass notched top hoop, nickel plated, bottom edge of rim hand ebonized and bound on outside edge with fiberloid, natural maple finish.

**TRIMMINGS.** Nickel plated machines and adjustable tail piece, Rogers head; waterproofed, compensating bridge, strings adjusted to easy action.

Size. 10 inch rim, 7 inch neck.





## *Vega Mandolin Banjos*

(Eight Strings.)

THE Whyte Laydie and Tu-ba-phone styles of Mandolin Banjos are recognized by the best players as in a class by themselves. The patented features of the celebrated Whyte Laydie Mandolin Banjo, which also apply to all Whyte Laydie Banjos are as follows: Patent combination truss top, details as follows: By the insertion of a metallic truss between the wood rim and large steel wire, binding them together by spinning over them a band of fine quality of nickel silver, a sympathetic and penetrating tone quality is produced, not obtainable in ordinary Banjo construction.

The patent bracket band is another great invention the details of which are as follows: The patent bracket band is an annular band on which the brackets are ingeniously fastened by countersunk screws, doing away with the boring of holes through the wood rim for the brackets, thus giving the rim its complete value for tone production.



PATENTED 1908.

### *Style L Whyte Laydie Mandolin Banjo.*

**N**ECK. Seasoned maple neck with black veneer strip extending through center of neck to fingerboard, extension ebony fingerboard, bound with fiberloid, 19 nickel silver hand finished frets, pearl position marks, French polished.

**R**IM. Extra heavy seven lap laminated maple rim, patent combination truss and spun nickel silver top over large steel wire, nickel plated, patent bracket band as described above and illustrated on the opposite page, nickel plated, 28 brackets, ball end hexagon nuts and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim hand ebonized and bound inside and outside with fiberloid, rim natural white maple finish.

**T**RIMMINGS. Covered full plate machine head, nickel plated, adjustable covered tail-piece, set of Vega Special strings adjusted to easy action, compensating bridge, selected Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping.

Size, 10 inch rim, 7 inch neck.



## Vega Mandolin Banjos

(Eight Strings.)

*Style S Tu-ba-phone.*

PATENTED 1908.



THE patented features of our latest creation the splendid Tu-ba-phone Mandolin Banjo which also applies to Tu-ba-phone Banjos of all kinds are as follows: On top of the wood rim is adjusted a square brass tube with sound holes at proper distances on the inside, a steel wire is set on top, over which is spun a nickel silver band extending down outside and just below the bottom edge of the tube, the spun band, steel wire, and tube are welded together and finished in the highest quality of nickel plating.

The patented feature just described is called the Tu-ba-phone Top. The patent bracket band is another exclusive feature of Vega Whyte Laydie and Tu-ba-phone Banjos, fully described in description of the Whyte Laydie Mandolin Banjo and illustrated on preceding page.

### *Style S Tu-ba-phone Mandolin Banjo.*

**N**ECK. Seasoned curly maple neck with black strip extending through center of neck to fingerboard, extension ebony fingerboard bound with fiberloid, 19 nickel silver hand finished frets, pearl position marks, shaded finish, French polished.

**R**IM. Extra heavy seven lap laminated maple rim, with patent combination Tu-ba-phone top, details of which are described above and illustrated in the Half Tone picture of the Tu-ba-phone Mandolin Banjo on the opposite page, patent bracket band details of which are the same as described in the description of the Whyte Laydie Banjo, and illustrated in the Half Tone picture of the Mandolin Banjos on the opposite page, 28 brackets, ball end hexagon nuts and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim hand ebonized and bound inside and outside with fiberloid, rim shaded finish.

**T**RIMMINGS. Covered full plate engraved machine head, nickel plated, adjustable covered nickel plated and engraved tail-piece, set of Vega Special strings adjusted to easy action, compensating bridge, selected Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping.

Size, 10 inch rim, 7 inch neck.

[Page Twenty]



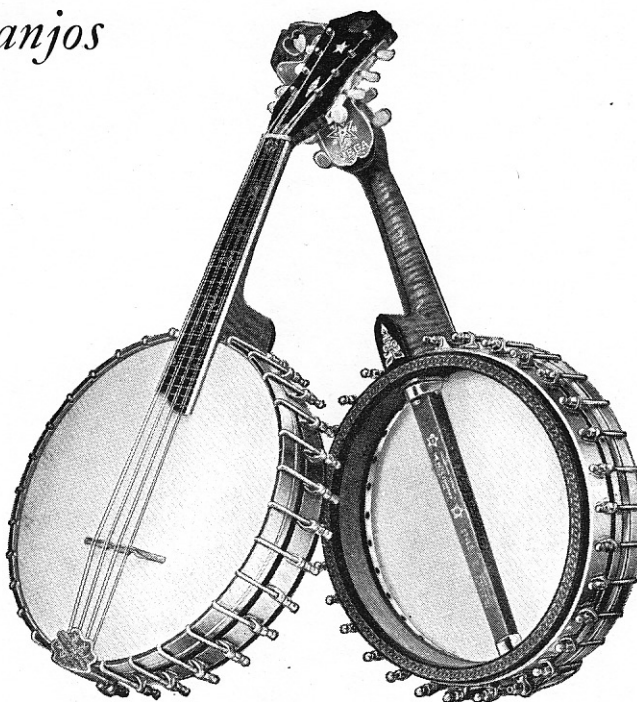


## Vega Mandolin Banjos

(Eight Strings.)

ANTICIPATING the needs of discriminating players who want an instrument of the highest grade and artistic elegance we submit the Style X Tu-ba-phone Mandolin Banjo as an instrument whose splendid qualities are sure to meet the highest ideals of the player.

This elegant instrument is sure to arouse the enthusiasm of the most exacting connoisseur and critic of the Mandolin Banjo. Besides being a work of Art it has the fine lines, proportions, workmanship and tone qualities that show studied thought of the master maker.



PATENTED 1908.

### *Style X Tu-ba-phone Mandolin Banjo.*

**N**ECK. Selected and seasoned curly maple neck with black veneer strip through center of neck to fingerboard to prevent warping, extension ebony fingerboard, bound with fiberloid, 19 solid nickel silver frets, finished and rounded by hand to secure a perfect playing fingerboard, fancy and engraved pearl inlay in fingerboard, peg head and heel piece, neck shaded finish to match the work of the old masters, French polished.

**R**IM. Extra heavy seven lap laminated maple rim, with patent combination Tu-ba-phone Top, details of which are described and illustrated on preceding pages in description of Style S Tu-ba-phone Mandolin Banjo, patent bracket band as described and illustrated on preceding pages in the description of Style R Whyte Laydie Mandolin Banjo, all metal parts of Tu-ba-phone top and bracket band have highest quality of nickel plating, 28 special brackets, hexagon nuts and steel wires all nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim inlaid with fancy colored marquetry, inside and outside edges fiberloid bound, rim shaded finish to represent the work of the old masters and French polished.

**T**RIMMINGS. Engraved and gold plated full plate machine head, gold plated and engraved adjustable tail-piece, set of Vega Special strings adjusted to easy action, best selection of Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping, compensating bridge, which counteracts the tendency of steel strings to sharpen.

Size. Rim  $10\frac{3}{4}$  inches, neck 7 inches.



## *Vega Tenor Banjos*

*Style N Tenor Banjo.*



THE Vega Tenor Banjo has single strings and is tuned to the Viola or Tenor pitch, one fifth below the strings of the violin or mandolin, the strings of the Tenor Banjo being A, D, G and C. The Tenor Banjo has a larger head and longer neck than the Mandolin Banjo and its tone quality is about three times greater. Some players call the Tenor a "Cello" Banjo, it is, however, tuned one octave higher than the string Cello. The Tenor Banjo takes the lead part in the modern dance orchestra, playing first violin parts. It is just the same as if you broke the first string on a violin or mandolin and had to use the A, D, and G strings. When the notes are above E and F on the A string they are usually played one octave lower on the D string. The C string is not much used. Some orchestra leaders are using the Tenor Banjo as a Harmony instrument by playing it in full chord form.

*Style N Tenor Banjo.*

**N**ECK. Mahogany neck, 3-16 inch ebonized fingerboard, 17 nickel silver frets, pearl position marks. French polished.

**R**IM. Heavy laminated maple rim, nickel plated spun nickel silver top over large steel wire for head to rest on, 26 brackets, hexagon nuts and steel wires, nickel plated, heavy brass groove top hoop, nickel plated, bottom edge of rim, hand ebonized and bound on outside edge with fiberloid, mahogany finished.

**T**RIMMINGS. Patent pegs, No-Knot tail piece, set of Vega Tenor Banjo strings. Rogers calf skin head, waterproofed, fitted with square wire to prevent slipping.

Size. 12 $\frac{3}{4}$  inch neck, 10 $\frac{3}{4}$  inch head.

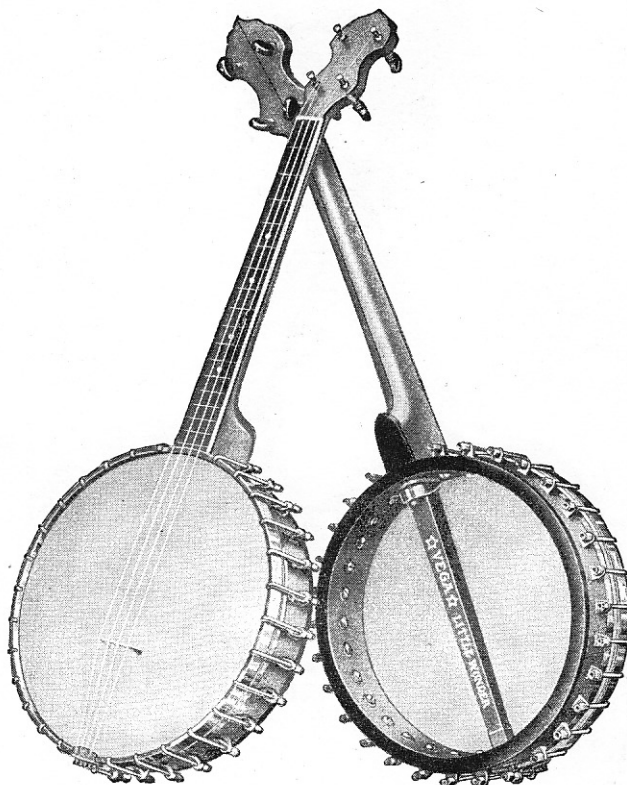




## *Vega Tenor Banjos*

*Style Little Wonder.*

ASK yourself this question: Am I treating myself right by wasting time and energy on an inferior instrument when a Vega gives me so much better results with less effort? Just think what it means to the student and player who owns a Whyte Laydie or a Tu-ba-phone Banjo, the moment a tone is struck there is a responsive and musical tone quality produced that delights the ear of the Artist and Musician. Their wonderful carrying quality of tone has made these celebrated instruments stand in a class by themselves. So long as you are paying the price why not have Vega Equipment to show for it? Some spend their money and do not get a permanent benefit. Can you afford not to have the Standard—The Vega Banjo?



*Style Little Wonder Tenor Banjo.*

**N**ECK. Seasoned white maple neck, reinforced with black strip through center of neck extending to fingerboard, 3-16 inch ebonized fingerboard, fiberloid bound, 17 nickel silver frets, pearl position marks, natural finish, French polished.

**R**IM. Extra heavy six lap laminated maple rim, nickel plated spun nickel silver top over large steel wire for head to rest on, 28 nickel plated brackets, hexagon nuts and steel wires, notched heavy brass top hoop, nickel plated, bottom edge of rim hand ebonized, outside edge bound with fiberloid, natural white maple finish.

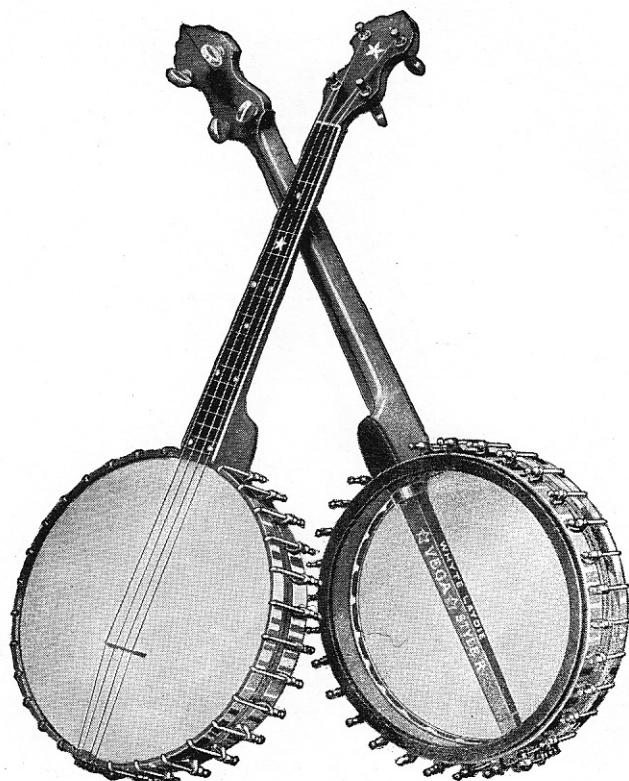
**T**RIMMINGS. Patent pegs, No-Knot tail-piece, set of Vega Tenor Banjo strings, Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping.

Size. 12 $\frac{3}{4}$  inch neck, 10 $\frac{3}{4}$  inch rim.



## *Vega Tenor Banjos*

*Style R Whyte Laydie Tenor Banjo.*



FOR the critical player who demands the best we present the Whyte Laydie and Tu-ba-phone styles of Tenor Banjos. Their easy action, great carrying power and penetrating tone quality are points of superiority which the player instantly recognizes the moment he tries out these celebrated instruments. There are always imitators of articles which have demonstrated their superiority but it does not take an expert in any line to select the wheat from the chaff. Be sure you get a VEGA Whyte Laydie or Tu-ba-phone Banjo—used by the world's greatest players.

*Style R Whyte Laydie Tenor Banjo.*

**N**ECK. Seasoned white maple neck, reinforced with black veneer strip extending through center of neck to fingerboard to prevent warping, 3-16 inch genuine ebony fingerboard, fiberloid bound, 17 nickel silver frets, pearl position marks, natural finish, French polished.

**R**IM. Same patented and other features of construction as illustrated and described in details of Style L Whyte Laydie Mandolin Banjo on preceding pages, except size.

**T**RIMMINGS. Non slip Banjo pegs, Grover patent, No-Knot tail-piece, set of Vega Tenor strings, Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping, bone top Tenor Banjo bridge.

Sizes. Regular size, 10 $\frac{3}{4}$  inch rim, 12 $\frac{3}{4}$  inch neck. Professional size, 12 inch rim, 12 $\frac{7}{8}$  inch neck. Regular size will be sent unless otherwise ordered.





## *Vega Tenor Banjos*

*Style M Tu-ba-phone.*

**T**HE Tu-ba-phone Banjo, our latest production not only has the clear crisp tone quality and great carrying power of the Whyte Laydie Banjo but is more resonant, especially in the upper register. These instruments will be found in the hands of nine-tenths of the Banjo Orchestra players of the country today. The same proportion of Vaudeville Artists and Cabaret Players are proud owners of either one or the other of the celebrated Whyte Laydie or Tu-ba-phone instruments.



*Style M Tu-ba-phone Tenor Banjo.*

**B**ECK. Seasoned white maple neck, reinforced with black strip through center of neck extending to fingerboard to prevent warping, 3-16 inch genuine ebony fingerboard, fiberloid bound, 17 nickel silver frets, pearl position marks, fancy pearl inlaid design in peg head, natural finish, French polished.

**R**IM. Same patented and other features of construction of Tu-ba-phone top and bracket band etc. as illustrated and described in details of Style S Tu-ba-phone Mandolin Banjo on preceding pages, except size.

**T**RIMMINGS. Same details as on Style R White Laydie Tenor Banjo on the next preceding page.

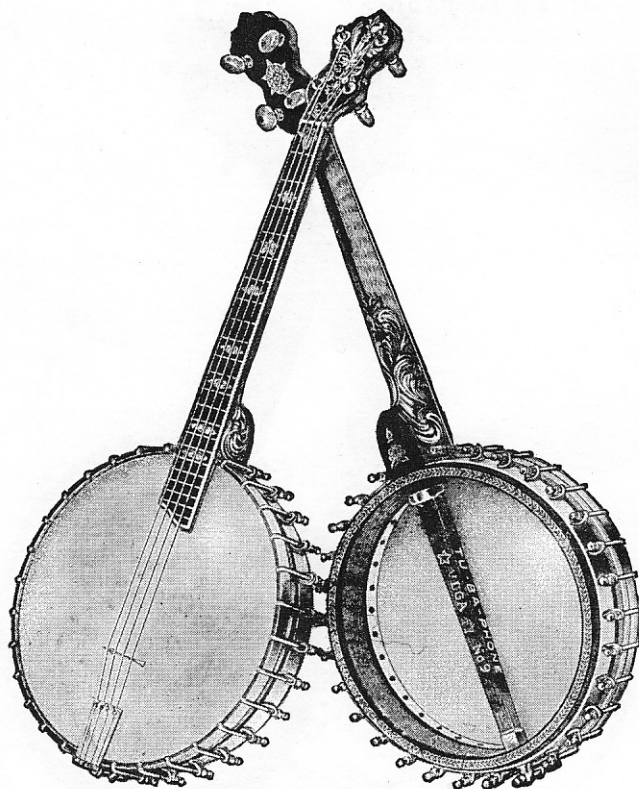
**Sizes.** Regular size, 10 $\frac{3}{4}$  inch rim, 12 $\frac{3}{4}$  inch neck. Professional size, 12 inch rim, 12 $\frac{7}{8}$  inch neck. Regular size will be sent unless otherwise ordered.



## *Vega Tenor Banjos*

*Style X No. 9 Tu-ba-phone Tenor Banjo.*

PATENTED 1908.



quality, is in a class by itself. It is strictly an Artist's instrument.

### *Style X No. 9 Tu-ba-phone Tenor Banjo.*

**N**ECK. Choice seasoned curly maple hand carved neck, veneer strip through center of neck extending to fingerboard to prevent warping, 3-16 inch thick genuine ebony fingerboard, bound with fiberloid, the fingerboard on the Style X, No. 9 Tu-ba-phone Tenor is extension, unless otherwise ordered, 22 nickel silver frets, giving a range of three octaves, fingerboard, back and front of peg head, and heel piece inlaid with handsome pearl designs, beautifully engraved, back of peg head veneered, neck antique finish, French polished.

**R**IM. Extra heavy seven lap laminated maple rim with patent combination Tu-ba-phone Top, details as described and illustrated in preceding pages in description of Style S, Tu-ba-phone Mandolin Banjo and Patent Bracket Band details as described and illustrated on preceding pages in description of Style R Whyte Laydie Tenor Banjo, all metal parts highest quality nickel plating, 28 special brackets, steel wires and ball end hexagon nuts, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim inlaid with fancy colored marquetry, inside and outside edges fiberloid bound, rim antique finish, French polished.

**T**RIMMINGS. Kershner Unique Tenor Banjo adjustable tail-piece, the tone can be increased by regulating the pressure of the strings on the bridge with a thumb screw, Non slip Banjo pegs, Grover patent, with beautiful pearl buttons and gold plated metal parts, set of Vega Tenor Banjo strings, best selection of Rogers calf skin head, waterproof, fitted with square brass wire to prevent slipping, bone top Tenor Banjo bridge.

**Size.** Regular size, 10 $\frac{1}{2}$  inch rim, 12 $\frac{1}{2}$  inch neck. Professional size, 12 inch rim, 12 $\frac{1}{2}$  inch neck. The Professional size will be sent unless otherwise ordered.





## Vega Tenor Banjos

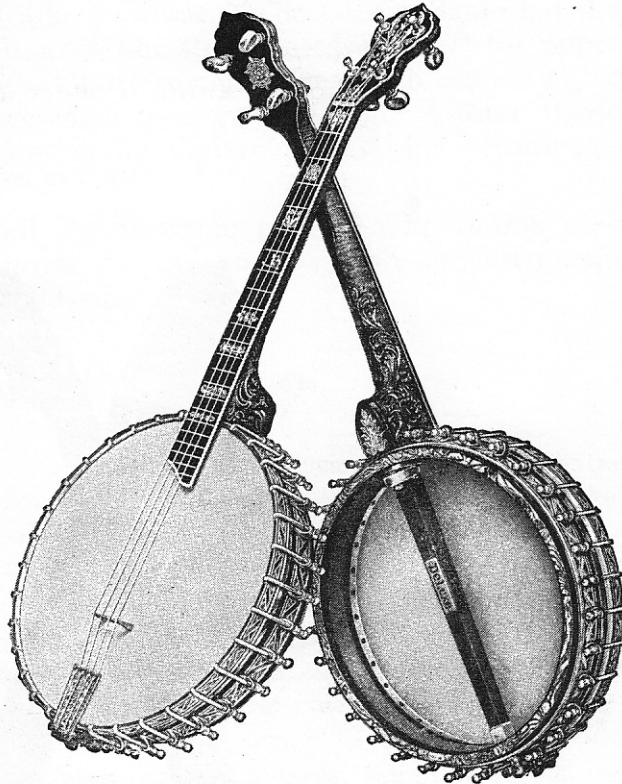
*Style De Luxe Tu-ba-phone.*

THERE is a Standard of value to the Vega which is known to the best players of to-day. You do not feel out of place in any company with one of these splendid instruments. With the hard usage the Banjo receives in the present day dance orchestra it is almost necessary for the player to have two instruments so that if the head is broken or it is necessary to renew some of the frets on the fingerboard on one Banjo the other Banjo is always ready for use and in first class order. A Banjo like any other instrument when looked after carefully and given the proper attention gives the best results.

Is it not worth while to get a Vega? Can you afford to handicap yourself with an inferior instrument?

The De Luxe Tu-ba-phone Tenor Banjo is the most elegant conception of what can be made in the Banjo line. As its name implies it is a work of Art and can only be produced in all its splendor by

those whose training has been in the right environment.



### *Style De Luxe Tu-ba-phone Tenor Banjo.*

**N**ECK. Choice seasoned and beautifully figured curly maple neck, elegantly hand carved, black veneer strip extending through center of neck to fingerboard to prevent warping, 3-16 inch genuine ebony extension fingerboard, bound with fiberloid, 22 nickel silver frets, giving a range of three octaves, back of peg head veneered, back and front of peg head, heel piece and fingerboard inlaid with beautiful pearl designs, handsomely engraved, neck antique finish, French polished.

**R**IM. Extra heavy seven lap laminated maple rim, inside lap of curly maple, combination Tu-ba-phone Top details of which are described and illustrated on the pages in the description of the style S Tu-ba-phone Mandolin Banjo, patent bracket band details as described and illustrated in the description of style R. Whyte Laydie Tenor Banjo, metal parts of the Tu-ba-phone Top gold plated, bracket band, heavy brass notched top hoop, elegantly hand engraved, gold plated and hand burnished, 28 special brackets gold plated, 28 steel wires, ball end hexagon nuts, silver plated, bottom edge of rim inlaid with green pearl, making a most beautiful finish, inside and outside edges fiberloid bound, rim antique finish to represent the work of the old masters, and French polished.

**T**RIMMINGS. Handsomely engraved and gold plated adjustable Kershner Unique Tenor Banjo tail-piece, by regulating the pressure of the strings on the bridge with a thumb screw the tone of the banjo can be greatly increased, Non slip Banjo pegs, Grover patent, with beautiful pearl buttons, gold plated metal parts, set of Vega Tenor Banjo strings, best selection of Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping, gold plated and engraved De Luxe name plate, triple bearing brace, end screw and dowel ferrule, silver plated, B and R bone top Tenor Banjo bridge.

Size. Professional size, 12 inch rim, 12 $\frac{3}{4}$  inch neck, sent unless otherwise ordered.



## *Vega Guitar Banjos*

*Styles Little Wonder and Electric.*

PATENTED 1908.







## *Vega Guitar Banjos*

**T**UNED, strung and played like a Guitar. The Guitar Banjo has the neck and stringing of a Guitar. The strings used are steel for upper and compound for the basses, all of special gauge which can only give the best result. The lively big resonant tone quality of the Guitar Banjo has met with an enthusiastic reception by Guitar players for accompaniment and dance orchestra work.

It can be played with a shell Tenor Banjo pick or with thumb pick and metal finger caps. The Guitar player can now have an instrument which will be heard and can be played.

### *Style Little Wonder Guitar Banjo.*

**N**ECK. Seasoned white maple neck, reinforced with black strip through center of neck extending to fingerboard, 3-16 inch ebony fingerboard, 19 nickel silver frets, pearl position marks, natural finish, French polished.

**R**IM. Extra heavy six lap laminated maple rim, spun nickel silver top over large steel wire for head to rest on, nickel plated, 28 steel wires, brackets and hexagon nuts, nickel plated, bottom edge of rim hand ebonized, heavy brass notched top hoop, nickel plated, outside edge fiberloid bound, natural finish.

**T**RIMMINGS. Patent pegs, Vega Guitar Banjo tail-piece, set of Vega Special Guitar Banjo strings, Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping.

Size. 12 inch rim, 17 inch neck.

### *Style Electric Banjo.*

PATENTED 1908.

**N**ECK. Same details as on Little Wonder Guitar Banjo neck described above.

**R**IM. Same details as on Little Wonder Guitar Banjo described above with additional of Patent Electric Truss Top, nickel plated: by the insertion of the metallic truss between the wood rim and the large steel wire, binding these parts together by spinning over them a band of fine quality of nickel silver a sympathetic and vibrating tone is produced, not obtainable in ordinary Banjo construction.

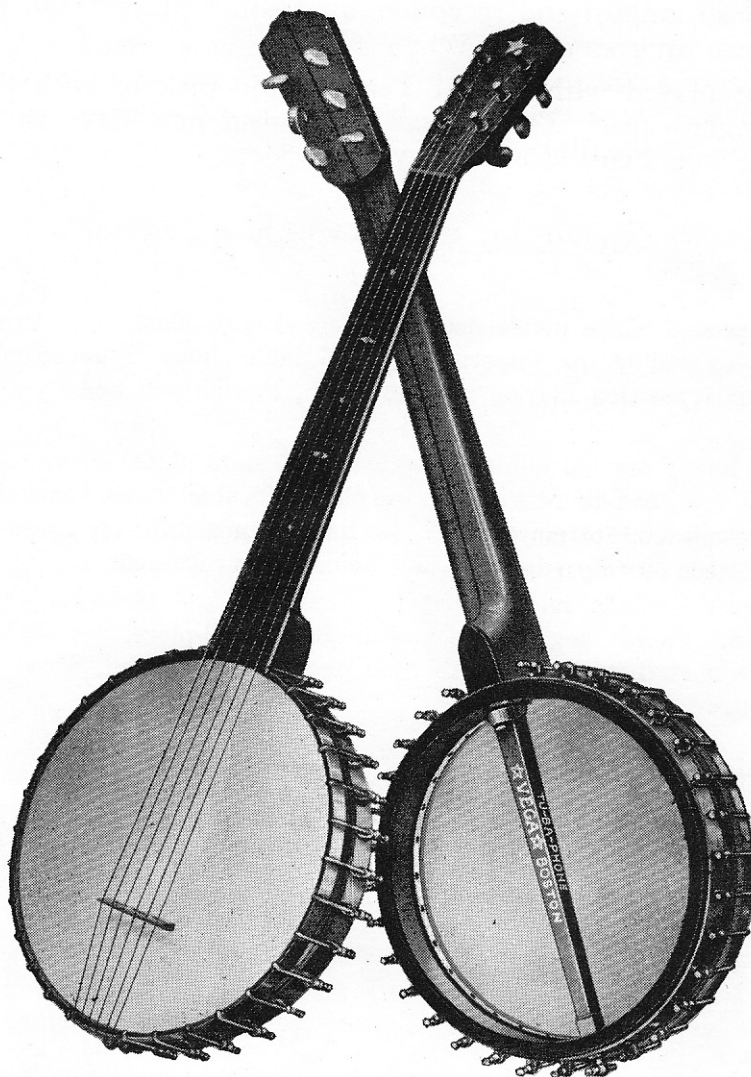
**T**RIMMINGS. Details are the same as on the Little Wonder Guitar Banjo described above.

Size. 12 inch rim, 17 inch neck.



## *Vega Guitar Banjos*

*Styles Whyte Laydie and Tu-ba=phone.*







## *Vega Guitar Banjos*

PATENTED 1908.

**T**HE splendid qualities of the celebrated Whyte Laydie and Tu-ba-phone Regular Banjos, Mandolin Banjos and Tenor Banjos are also embodied in the Whyte Laydie and Tu-ba-phone Guitar Banjos. Owing to their scientific construction and patented features these instruments are in a class by themselves.

The patented features of the Whyte Laydie Guitar Banjo are as follows: Patent combination truss top, by the insertion of a metallic truss between the wood rim and large steel wire, binding them together, spinning over them a band of fine quality of nickel silver, a sympathetic and penetrating tone quality is produced not obtainable in ordinary Banjo construction.

The other patented feature of the Whyte Laydie Guitar Banjo, the patent bracket band, which also is embodied in the Tu-ba-phone Guitar Banjo is another great invention, details of which are as follows: The Patent bracket band is an annular band on which the brackets are ingeniously fastened by countersunk screws, doing away with the boring of holes through the wood rim for the brackets, thus giving the rim its complete value for tone production.

### *Style Whyte Laydie Guitar Banjo.*

**N**ECK. Seasoned white maple neck, reinforced with black veneer strip through center of neck to fingerboard, 3-16 inch ebony fingerboard fiberloid bound and inlaid with pearl position marks, peg head pearl inlaid, natural finish, French polished.

**R**IM. Extra heavy seven lap laminated maple rim, patent combination truss top, described above, nickel plated, patent bracket band described above and illustrated on opposite page, nickel plated, 28 brackets, ball end hexagon nuts and steel wires, nickel plated, heavy brass notched top hoop, nickel plated, bottom edge of rim hand ebonized, outside and inside edges fiberloid bound, rim, natural finish.

**T**RIMMINGS. Patent pegs, Vega Guitar Banjo tail-piece, set of Vega Special Guitar Banjo strings, Rogers calf skin head, waterproofed, fitted with square brass wire to prevent slipping.

Size, 12 inch rim, 17 inch neck.

### *Style Tu-ba-phone Guitar Banjo.*

**N**ECK. Same details as in the Whyte Laydie Guitar Banjo neck described above.

**R**IM. Same patented features of Tu-ba-phone top and patent bracket band as described above and illustrated on the opposite page, other details same as on Whyte Laydie Guitar Banjo described above.

**T**RIMMINGS. Same details as on the Whyte Laydie Guitar Banjo described above.

Size, 12 inch rim, 17 inch neck.



## VEGA NEWS

Claudius and Scarlet who are a great success in their sketch the "Call of the Sixties," featuring old songs, sung to the accompaniment of their Banjos, write of their Vega Banjos:

"The new Vega Banjo arrived in good shape and it is more than I had reason to expect. I took careful note of the extra fine neck put on it and appreciate same. It is a very fine instrument and if there is any one in the world who needs the best in their work it is US! For it is SOME work putting it over in a place of this size, with fifty feet between us and an orchestra of thirtytwo men and a tank of steaming water underneath us. Please accept my thanks for the HIGH you threw the works in getting my JO to me."

\*

Bert E. Maxey, of Bloomington, Illinois, has had great success with his Banjo Orchestra. In a letter just at hand, ordering a Tu-ba-phone Tenor Banjo, he says:

"Put in my order for another style M Tu-ba-phone Tenor Banjo; that makes one No. 9 professional model, and two style M Tu-ba-phone Tenor Banjos to come. I am working on another combination, such as I have been using for some time, with two Banjos, Drums, Piano and Saxophone. My Orchestra business has been growing so that I am in need of two orchestras to handle it. When I organized my Banjo Orchestra some of my friends called it a 'flash.' Last night I played at a big Annual Ball with seven pieces, two Banjos, Saxophone, Clarinet, Drums, Trombone and Piano. I will send a photograph of the orchestra soon."

\*

Mr. R. J. McFarland, Leader of the New Departure Orchestra and also Solo Cornetist of the New Departure Band of

Bristol, Conn., plays one of the Vega celebrated Whyte-Laydie Tenor Banjos in the orchestra and has just ordered an instrument for another player. He writes:

"Please send me as soon as possible a Vega Tenor Banjo, Whyte-Ladie, Style R, on trial. I have spent some time in persuading my man to use a Vega instrument, as I use one myself in all my work, and as yet I have not found an instrument that can surpass it."

\*

A year ago we sent a No. 9 Tu-ba-phone Banjo to Russell Ellis, formerly of New Bedford, Mass., to San Francisco, California, who was leaving for a six months engagement in Shanghai, China. In a letter received lately he says:

"The Banjo is going very 'big' here and I have done quite a lot of teaching especially among the English people. I am using my new No. 9 Tu-ba-phone Regular Banjo altogether now, and it is giving great satisfaction in spite of the very hot, damp weather we are having this summer. We have a very fine seven piece orchestra here and expect to be here until next January, and possibly until next May. When I leave here I may go to India, France and England."

\*

We had an interesting letter from Mr. A. B. Canning of Johannesburg, South Africa. Mr. Canning is the Hon. Secretary of the Local Banjo, Mandolin and Guitar club. Several months ago he became the owner of one of the splendid No. 2 Whyte Laydie Banjos and mentions the fact that he and his friends can not speak too highly of the tone and appearance of this splendid instrument.

"It certainly is the best I have handled during a good many years of keen playing."



